



# Répertoire de musique ancienne

Musique anglaise  
de style concertant  
pour soli et chœur

## Henry Purcell Blessed is he whose unrighteousness

*Verse*

Soprano I

Soprano II

Alto

Tenor I

Tenor II

Bass

Basso Continuo

And whose

Bless-ed is he whose un-right-eous-ness is for - giv'n,

Bless - ed is he whose un -

The musical score is written for a vocal ensemble and a basso continuo. It consists of seven staves. The top five staves are for Soprano I, Soprano II, Alto, Tenor I, and Tenor II. The bottom two staves are for Bass and Basso Continuo. The music is in common time (C). The lyrics are: 'And whose Bless-ed is he whose un-right-eous-ness is for - giv'n, Bless - ed is he whose un -'. The Soprano I part has a melodic line starting in the third measure. The Tenor I part has a melodic line starting in the first measure. The Bass part has a melodic line starting in the third measure. The Basso Continuo part has a harmonic line starting in the first measure.

4

sin \_\_\_\_\_ is cov - er'd; Bless -

And whose sin \_\_\_\_\_ is cov - er'd;

Bless - ed is he whose un - right-eous-ness is for-giv'n,

right-eous-ness is for-giv'n,

7

- ed is he whose un - right-eous-ness is for-giv'n,  
Bless - ed is he whose un - right-eous-ness is \_\_\_ for - giv'n,  
and whose sin \_\_\_\_\_ is cov - - - er'd, bless - ed is

10

and whose

and \_\_\_\_\_

and whose

- ed is he whose un - right-eous-ness is for-giv'n, and \_\_\_\_\_

he whose un-right-eous-ness is for - giv'n, and whose

and whose sin \_\_\_\_\_ is cov - er'd.

12

sin is cov - er'd.

— whose sin is cov - er'd.

sin — is cov - er'd. Bless -

— whose sin is cov - er'd.

sin is cov - er'd.

Bless - ed is the man to whom — the Lord im-pu - teth no

15

Bless - ed is the

Bless - ed is the man to

- ed is the man to whom the Lord im-pu - teth no sin,

Bless -

Bless - ed

sin,

18

man to whom the Lord im-pu - - - teth no sin, —

whom the Lord im - pu - teth no — sin, — — —

- - ed is the man to whom the Lord im - pu - teth no sin,

is the man to whom the Lord im - pu - - - teth no — sin,

and in whose



20

and in whose spir-it there is \_\_\_\_\_ no guile,

and in whose spir-it there is \_\_\_\_\_ no guile, and in whose

and in whose spir-it there

spir-it there is \_\_\_\_\_ no guile, there is \_\_\_\_\_ no guile,

musical score for the hymn "There is no guile". The score is written for a four-part choir (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The key signature is one sharp (F#), and the time signature is 4/4. The lyrics are: "and in whose spir-it there is \_\_\_\_\_ no guile, and in whose spir-it there is \_\_\_\_\_ no guile, and in whose spir-it there is \_\_\_\_\_ no guile, there is \_\_\_\_\_ no guile,". The piano part consists of a simple harmonic accompaniment in the right hand and a bass line in the left hand.

23

and in whose

spir - it there is \_\_\_\_\_ no guile, there is no

is \_\_\_\_\_ no guile,

and in whose spir - it there -

and in whose spir - it there is \_\_\_\_\_ no guile, in \_\_\_\_\_

and in whose spir - it there is no

25

spi - rit there is no guile, ——— there is no guile.

guile, and in whose spi - rit there is, there ——— is no guile.

8 and in whose spi - rit there is no guile.

8 is ——— no guile, there is ——— no — guile.

8 — whose spi - rit ther is no - - - guile.

guile, there is no guile.

## Verse

28 Bass

For while I held my tongue, my bones \_\_\_\_ con-sum - ed a-way through my dau-ly com-

32

plain-ing, con-sum - - - ed a-way through my dai-ly com-plain-ing. For \_\_\_\_ Thy hand is hea-

37

- vy up - on me, Thy hand is hea - vy up - on me day \_\_\_\_ and night, and my mois-ture

42

is like, is like \_\_\_ as \_\_\_ the drought in sum - mer. I will ac-know-ledge my sin \_\_\_

46

\_\_\_ un - to Thee, I will ac-know-ledge my sin \_\_\_ un - to Thee, and \_\_\_

49

\_\_\_ my un - right - eous-ness, my un - right-eous-ness have \_\_\_ I not hid.

## Chorus

52

*Soprano*

I will ac - know - ledge my sin un - to Thee, and my un - right - eous-ness,

*Alto*

8 I will ac - know - ledge my sin un - to Thee, and my un - right - eous-ness,

*Tenor*

8 I will ac - know - ledge my sin un - to Thee, and my un - right - eous-ness,

*Bass*

I will ac - know - ledge my sin un - to Thee, and my un - right - eous-ness,

55

and my un-right-eous-ness have \_\_\_\_\_ I not hid.

*Verse*  
Alto

and my un-right-eous-ness have \_\_\_\_\_ I not hid.

Tenor I

and my un-right-eous-ness have \_\_\_\_\_ I not hid.

Tenor II

I said, I will con-fess my sin\_\_ un-to

Bass

and my un-right - eous-ness have I not hid.

59

Thee,

I said, I will con - fess my sin — un - to and so Thou for-gav'st the

Thee,

The musical score consists of five staves. The first staff is a treble clef with a key signature of one flat (B-flat) and a common time signature (C). It contains three measures: the first two measures have whole rests, and the third measure has a half note G4 followed by a quarter rest. The second staff is a treble clef with a key signature of one flat and a common time signature. It contains three measures of music: the first measure has a quarter rest followed by eighth notes G4, A4, Bb4, and A4; the second measure has eighth notes G4, F4, E4, and D4, followed by a half note C4; the third measure has a quarter rest followed by eighth notes B3, A3, G3, and F3. The third staff is a treble clef with a key signature of one flat and a common time signature. It contains three measures, all of which have whole rests. The fourth staff is a bass clef with a key signature of one flat and a common time signature. It contains three measures, all of which have whole rests. The fifth staff is a bass clef with a key signature of one flat and a common time signature. It contains three measures: the first measure has a half note G2, the second measure has a half note F#2, and the third measure has a half note E2.



62

and so Thou for-gav'st the wick - ed-ness of my sin, of \_\_\_\_\_ my

wick-ed-ness of my sin, and so Thou for-gav'st the wick-ed-ness of my

65

8

For this shall ev'-ry one that is god-ly make \_\_\_ his pray'r to Thee,

8

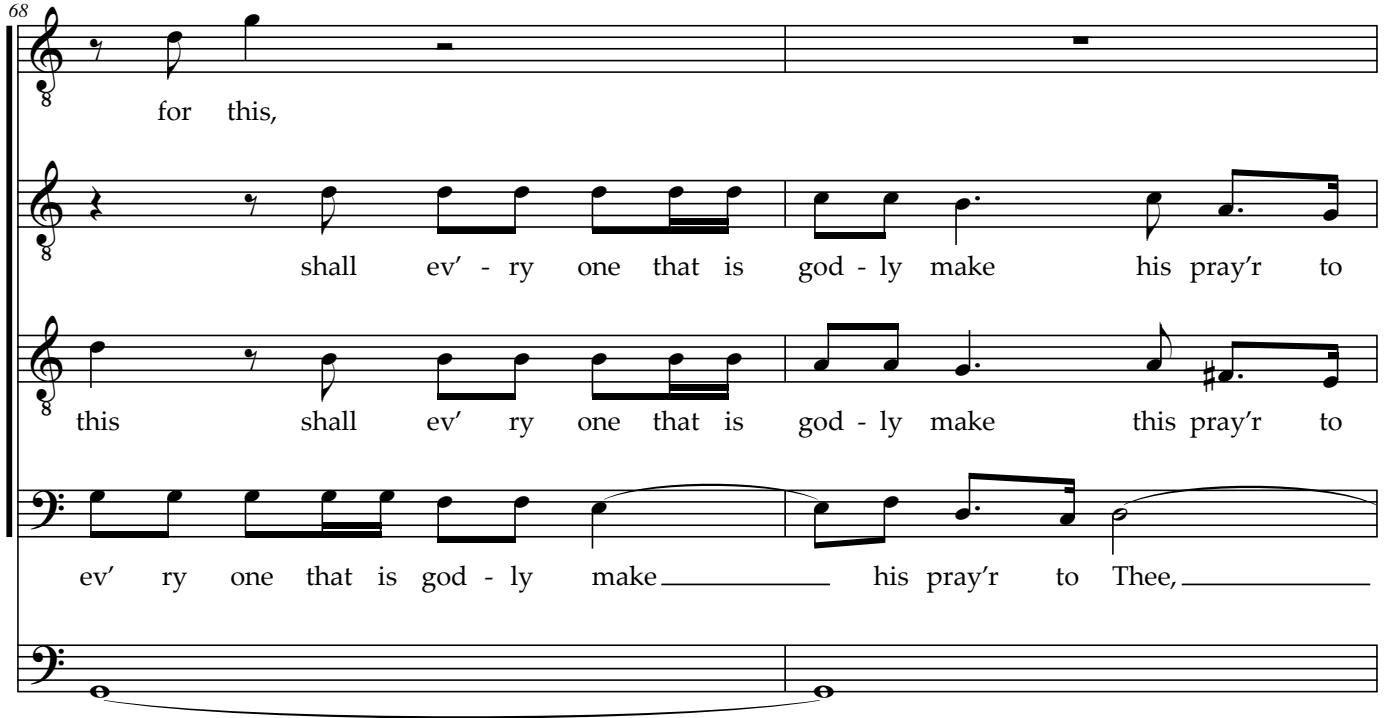
sin. For this

8

sin. For this shall ev'-ry one that is god-ly make \_\_\_ his pray'r to Thee, for

For this, For this shall

68



for this,

shall ev' - ry one that is god - ly make his pray'r to

this shall ev' ry one that is god - ly make this pray'r to

ev' ry one that is god - ly make \_\_\_\_\_ his pray'r to Thee, \_\_\_\_\_

70

for this shall ev' - ry one that is god - ly make his pray'r to

Thee, in a time when Thou \_\_\_\_\_

Thee, in a time when Thou \_\_\_\_\_ may'st be

\_\_\_\_\_ in a time when Thou \_\_\_\_\_ may'st be

72

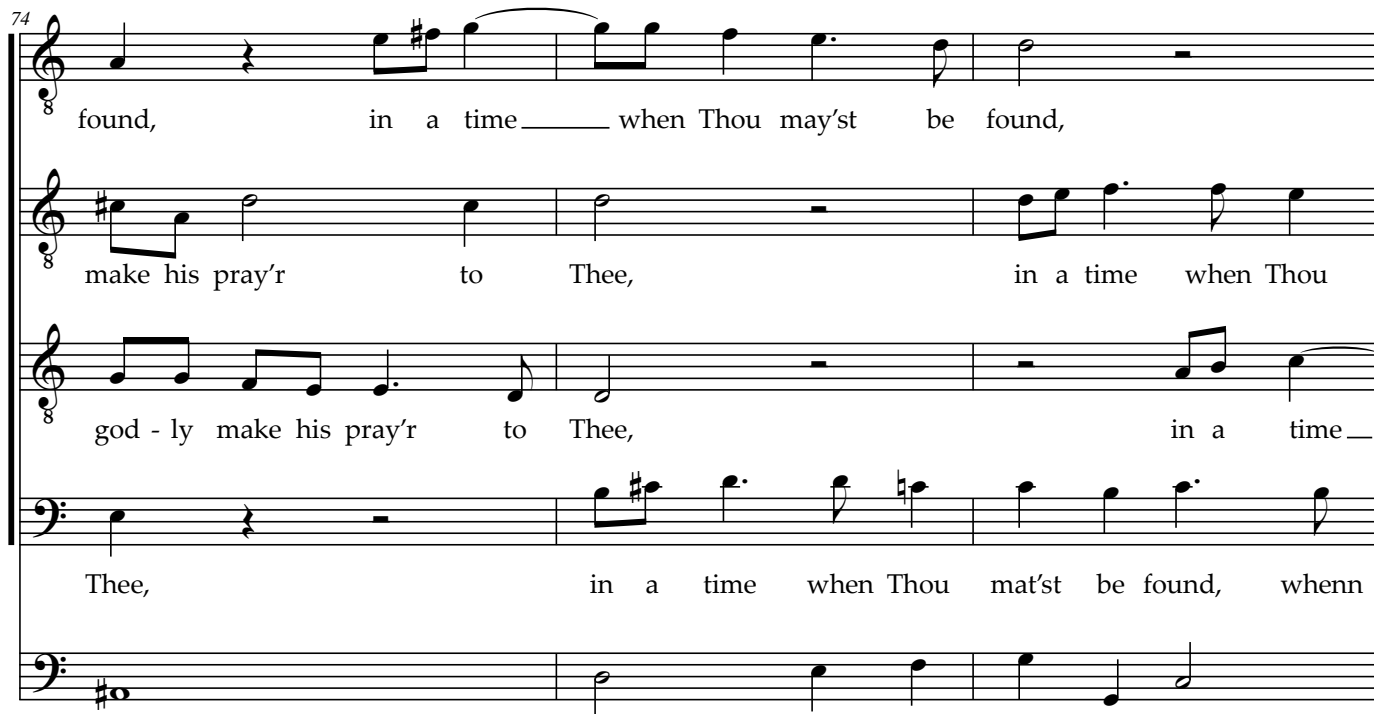
8 Thee, in a time \_\_\_\_\_ when Thou may'st \_\_\_\_\_ be

8 \_\_\_\_\_ may'st be found, for this shall ev' - ry one that is god - ly

8 found, for this, for this shall ev' - ry man that is

found, for this shall ev' - ry man that is god - ly make his pray'r to

74



found, in a time when Thou may'st be found,  
make his pray'r to Thee, in a time when Thou  
god - ly make his pray'r to Thee, in a time —  
Thee, in a time when Thou mat'st be found, whenn

77

8 in a time when Thou may'st be found.

8 may'st be found, Thou, may'st be found.

8 when Thou may'st be found.

Thou may'st be found.

## Verse

Tenor

79  
8

Thou art a place to hide me in, Thou art a place to

85  
8

hide me in, Thou shalt pre-serve me from trou-ble, Thou shalt pre-

91  
8

serve me from trou-ble; Thou shalt com-pass me a-bout with-



96

8 songs of de - li - ver - ance, Thou shalt com - pas me a - bout with

This musical system contains measures 96 through 101. It features a treble and bass staff. The treble staff has a key signature of one sharp (F#) and a common time signature. The melody in the treble staff includes eighth and sixteenth notes, with some beamed sixteenth notes. The bass staff provides a harmonic accompaniment with eighth and sixteenth notes. The lyrics are written below the treble staff.

102

8 songs with songs of de - li - ver - ance, with songs of de - li - ver - ance.

This musical system contains measures 102 through 107. It continues the melody and accompaniment from the previous system. The treble staff features a more active melody with many beamed eighth and sixteenth notes. The bass staff continues with a steady accompaniment. The lyrics are written below the treble staff.

## Chorus

109 Soprano

Thou shalt compass me about with songs of de -

Alto

Thou shalt compass me about with sings of de -

Tenor

Thou shalt compass me about with songs of de -

Bass

Thou shalt compass me about with songs of de -

113

li - ver - ance, Thou shalt com-pass me a - bout, shalt com-pass me a - bout with

li - ver - ance, Thou shalt com-pass me a - bout, shalt com-pass me a - bout with

li - ver - ance, Thou shalt com-pass me a - bout, shalt com-pass me a - bout with

li - ver - ance, Thou shalt com-pass me a - bout, shalt com-pass me a - bout with

li - ver - ance, Thou shalt com-pass me a - bout, shalt com-pass me a - bout with

119

songs of de - li - ver - ance, with songs of de - li - ver - ance.

songs of de - li - ver - ance, with songs of de - li - ver - ance.

songs of de - li - ver - ance, with songs of de - li - ver - ance.

songs of de - li - ver - ance, with songs of de - li - ver - ance.

songs of de - li - ver - ance, with songs of de - li - ver - ance.

## Verse

125

Soprano I

Great, great \_\_\_\_\_ plagues re-main for the un - god - ly, \_\_\_\_\_

Soprano II

Great, great \_\_\_\_\_

128

great, great \_\_\_\_\_ plagues re-main for the \_\_\_\_\_ un - god - ly, but

\_\_\_\_\_ plagues re-main for the un - god-ly, re - main for the \_\_\_\_\_ un - god - ly,

131

who-so put-teth his trust, but who - so put-teth his trust in the Lord, mer - cy em-  
but who-so put - teth his trust, who-so put-teth his trust in the Lord, mer-cy em-

This musical system contains three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains measures 131, 132, and 133. The middle staff is in treble clef and contains measures 131, 132, and 133. The bottom staff is in bass clef and contains measures 131, 132, and 133. The lyrics are written below the staves, with some words split across lines.

134

brac-eth him on ev' - ry side, mer - cy em - brac-eth him on ev' - ry  
brac-eth him on ev' - ry side, mer - cy em - brac-eth him on ev' - ry

This musical system contains three staves. The top staff is in treble clef with a key signature of one sharp (F#). It contains measures 134, 135, and 136. The middle staff is in treble clef and contains measures 134, 135, and 136. The bottom staff is in bass clef and contains measures 134, 135, and 136. The lyrics are written below the staves, with some words split across lines.

## Verse

137

Soprano I



side.

and re - joice in the

Soprano II



side.

and re - joice in the

Alto



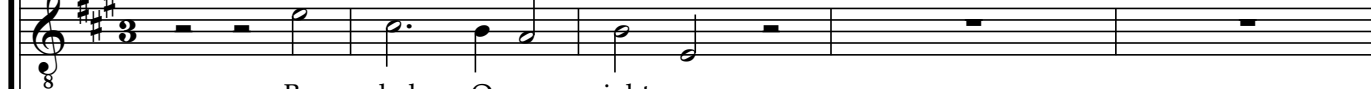
Be

Tenor I



Be glad, O ye right-eous,

Tenor II



Be glad, O ye right-eous,

Bass



Be glad, O ye right-eous,



142

Lord, and re - joyce in the Lord,

Lord, be glad, O ye right-eous,

glad, O ye right-eous, and re-

and re - joyce in the Lord,

and re - joyce in the Lord, and re-

and re - joyce in the Lord, be glad, O ye



147

be glad, O ye right-eous, and re - joyce in the Lord;

and re - joyce in the Lord;

joyce in the Lord, be glad, O ye

be glad, O ye right-eous, and re-

joyce in the Lord;

right-ous, and re-

152

and be joy - ful all ye that are true — of

and be joy - ful all ye that are true of

right-eous; and be joy - ful all ye that are true of

joyce in the Lord; and be joy - full all ye that are — true — of

and be joy - ful all ye that are true of —

joyce in the Lord; and be joy - ful all ye that are true of

157

heart, and be joy - ful all ye that are true of

heart, and be joy - ful all ye that are true of

heart, and be joy - ful all ye that are true of

heart, and be joy - ful, and be

heart, and be joy - ful all ye that are — true — of

heart, and be joy - ful all ye that are true of

162

heart, all ye that are true of heart.

heart, all ye that are, true of heart.

heart, all ye that are true of heart.

8 joy - ful all ye that are true of heart.

8 heart, all ye that are true of heart.

heart, all ye that are true of heart.

heart, all ye that are true of heart.

## Chorus

166

Soprano



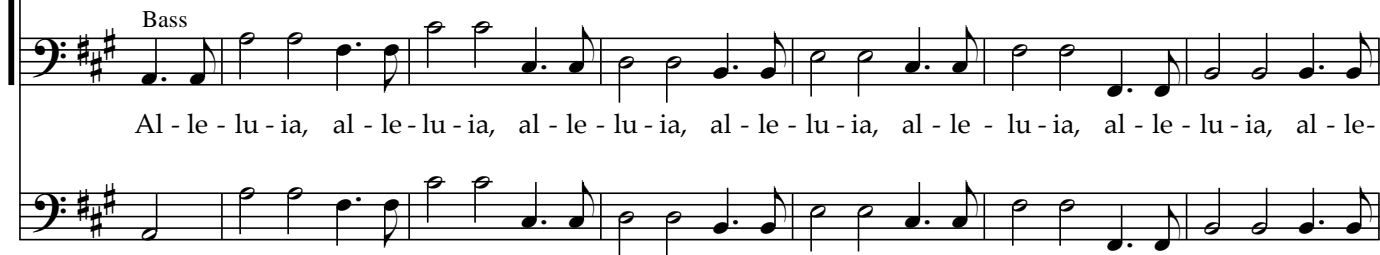
Alto



Tenor



Bass



173

The musical score consists of five staves. The first three staves are in treble clef, and the last two are in bass clef. All staves have a key signature of two sharps (F# and C#). The melody is distributed across the staves, with some parts overlapping. The lyrics are written below each staff, aligned with the notes.

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le -

180

lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.

lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia.